

THE SOUTHERN SPEECH BULLETIN

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CONTENTS

SPEECH IN THE NEGRO COLLEGE.....	51
<i>Lillian W. Voorhees</i>	
IS IT SPEECH, OR PUBLIC SPEAKING.....	57
<i>Voras D. Meeks</i>	
AMONG THE CONTRIBUTORS.....	59
THE STATUS OF RADIO WORK IN OUR PUBLIC SCHOOLS	60
<i>Russell Johnson</i>	
A NEW DEBATE PROPOSITION FOR THE S. A. T. S. TOURNAMENT.....	64
DEBATE RULES—OREGON PLAN.....	65
DEBATE RULES—DIRECT CLASH	66
PLAY REVIEWS.....	68
BOOK REVIEWS.....	71

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SPEECH IN THE NEGRO COLLEGE

LILLIAN W. VOORHEES

Speech is a human experience, qualified, it is true, by environmental, psychological, and other background factors, but essentially the same, regardless of artificial national and racial barriers present in our civilization. It will probably be conceded that fewer differences appear in speech of different racial groups on the higher cultural level where there is similarity of background and training such as we have in the college-bred person of both races. Speech, then, in the Negro College is not essentially different from that in any other college.

In the Negro college as in the White college, whatever the specific problem, the fundamental problem is to furnish the student with a sufficient variety of experiences in the different Speech Arts to develop in him the Speech Skills necessary to prepare him for meeting any speech situation. As an aid to this end, those working with either group may rely upon many of the same resources.

For the past decade, Negro colleges have been rated as A and B class colleges by the same accrediting agency as that which rates the White colleges. According to the 1938-39 report of the Association of Southern Colleges (a later report is not available at this writing), there were twenty four-year Negro colleges and four Junior colleges with an A-class rating. In the same report, sixteen four-year colleges and three Junior colleges are given a B-rating. The significance of this rating needs no interpretation.

Professors in our Negro colleges of the best standing have similar training to that of professors in the White colleges of the best standing, with a minimum of a Master's degree and a liberal sprinkling of Ph.D.'s from the same universities and colleges represented on faculties in the White colleges. This is true in the colleges where there is a staff of Negroes only, as in Dillard University in New Orleans or Wiley College, Texas, as well as in places where there is a bi-racial faculty as in Atlanta University, Fish University, or our own Talladega. The directors of Speech activities at Fisk and Atlanta Universities are graduates of the Yale School of the Drama. Significant research is being done in the field of Linguistics by men like Dr. Turner of Fisk. Some of the members of our Southern Association of Dramatic and Speech Arts (an association of the Negro colleges in the South) have had scholarships and fellowships for study of Speech and Drama in Europe. A number are interested in writing or editing plays or in research projects covering various phases of the status of Speech skills and the Speech Arts among Negroes. Such activities are probably fairly representative of what is being attempted by college professors all over the country. Certainly, this is the indication thus far in the cooperative study of Gen-

eral Education being carried on by twenty-two colleges from various regions all over the United States, in which Talladega College represents the Negro college.

Moreover, the students in our Negro colleges, for whom any speech program must be built, are the same sophisticated youths found everywhere, many of them representing now the second and third college generation since emancipation, and some of them standing high in high schools of superior grade in cities like Cleveland, Indianapolis, New York, Chicago and Detroit. Eighty-four out of the eighty-nine in the present General I class at Talladega are from accredited high schools. In Talladega, college students are recruited only from the upper quartile of the high school classes.

Those of us who were born in the South, or who have lived and worked here, are very familiar with Negro dialect, unless we have had contact with cultivated Negroes, think of it as representative of Negro speech. But the speech of the Negro College student is, with the exception of that of students from other regions,—Southern Speech,—sometimes at its best,—sometimes at its worst, and he looks upon it with the same pride as any other Southerner. His chief concern is not to free himself from the marks of regional speech but to learn to speak it at its best and to adopt himself with respect to speech in any region, in any profession, or any social situation.

Thus far, we remain on common ground. What now, are the special qualifying factors to which I have referred and the problems attendant upon them? There are many such factors, but probably the three most formidable and influential in crippling the speech life of the Negro College student are Paternalism, Poverty, and Prejudice.

Many Negro colleges, like many other colleges, started as church schools, and were, in a measure, charitable institutions. Consciously or unconsciously, inhibiting and repressive influences were at work in these institutions detrimental to free speech or even normal expression, and exceedingly dogmatic in character. Unless a student is *allowed* to think for himself, whether or not he is *taught* to think for himself, he can hardly be expected to speak for himself. The irony of this situation is that often such an inhibiting aura was created by the most consecrated and well-meaning people in the name of religion. Undoubtedly, much of the same commodity was found in the White colleges of the same origin. The chief difference probably is that in the Negro colleges, the effect was more pernicious because of a superior attitude on the part of the teachers whose good intentions were polluted by condescension and the paternalistic variety of autocracy and domination. Much of this still persists in some of the Negro colleges and interferes not only with Speech Education but any education.

Poverty, perhaps, is not an unmixed evil, but it certainly prevents furnishing a college with the kind of equipment necessary for carrying on speech work or adequate personnel to direct it. Though the economic status of the Negro has greatly improved over a long period of years, as a member of a minority group, he is hardest hit by depressions, and it is only with the greatest sacrifices that Negro parents send their

children to college even when a part of the expense is met by scholarships. And in spite of grants and aids from special funds, received by some Negro colleges, the Negro college is very poor.

But by far, the most formidable factor giving rise to many problems is the heritage of prejudice in both its obvious and more subtle forms. It is a wonder to me that more speech defects of a psychological nature are not present among Negroes because of the inhibiting and thwarting effect upon personality of constant reminders of the premium placed upon a white skin. It requires great courage for a sensitive Negro student to face a world in which, no matter how keen his mind, how great his ambition and accomplishments, he must accept the fact that he is thought inferior and will be denied certain rights and privileges accorded to white citizens, as well as the respect he could command were his skin not dark. There is a pervasiveness in the psychology of this situation which throws a shadow over his whole life and which all too often reacts upon his speech as well as other phases of his life. This difficulty is not hard to sense when we pause to think how often we ourselves are subject to inhibitions and disturbing psychological influences which cause tensions and affect our speech. We have only to reflect that even the most normal person stutters when angry. How much more of conditioning, then, must be found in this persistent and constant factor in the speech life of the Negro college student as a member of a minority group in a white world.

A student may be able to cope with this situation successfully until he faces the world outside college and is looking for a job. Here the limited vocational outlook, again due to the fact that his skin is dark, is nothing short of baffling. Many students go into teaching. If they wish to teach, salaries for Negro teachers are shamefully low,—much lower than those of the white teachers in the same town with the same training. After spending four years in college, he may have no better immediate prospects of employment than portering for white people, many of whom have an educational background inferior to his own. The train of complexes arising from the necessity of facing such facts and the divers speech difficulties bound up in such a situation would challenge the study of the most gifted psychiatrist. Perhaps, some day, we shall have a true picture of the significance of this factor in the speech life of the cultivated Negro.

Even though more and more Negro high schools are becoming accredited, another point at which prejudice strikes is in the pre-college training of Negro students,—many times far below the standard as far as speech is concerned, and responsible for sending to college, students with speech defects which should have been taken care of when they started to school. After a tongue, once paralyzed by infantile paralysis, for instance, has struggled unsuccessfully for reeducation for thirteen years without any guidance, it is not fair to the student nor the college to expect the college to accept such a student, no matter how brilliant his mind, and do wonders with him in four short years. This situation should become better as more and more of our Negro high schools are giving more attention to Speech. However, crowded conditions make individual attention impossible, and the training re-

ceived is of the artificial, oratorical sort. Often the teachers themselves, even in accredited high schools lack training in Speech Improvement,—let alone speech correction, and are poor exponents of good speech. Not infrequently poor language training received in early years haunts a student all through his college career and his early speech training has not been vital enough to assist him in adapting himself to the situations found in college life.

When we come to the field of Dramatics, we find that the Negro student lacks theatre experience and background, his theatre diet consisting only of movies and many of them second-rate. In many places he is not admitted to the theatre at all; in others, if he attends, he must suffer the indignity and inconvenience of discrimination and segregation, enough to spoil the play for him, if he is a sensitive person.

Moreover, the world outside assumes that the Negro student can act only in Negro folk plays, greatly limiting his avenues of expression. Is it any wonder that the average Negro college student has no use for folk plays written in Negro dialect? They remind him of something he wants to forget, and he often lacks the perspective to see such situations as art because they are so close to him actually, in the life of the uncultivated Negro with whom he comes in contact.

We are now ready to face the question of what is being done to meet these situations. One of the most significant trends in the modern Negro college is the new emphasis upon free discussion in informal debate, in class, in forums, and even in some instances in governing or policy-making bodies where administration, faculty, and students sit down together and discuss the affairs of the college. Opportunities to lead in chapel, to take the initiative in committee work are coming to Negro college students. At a recent student forum at Talladega, held at the initiative of the students themselves, the question was asked, "Are we getting a real education at Talladega?" Such a question was an invitation to criticize the college. Both students and faculty members were present. The forum was a most healthful one showing an articulateness and maturity in discussing such a problem not possible for the repressed or inhibited student with no opportunities for the exercise of discussion.

Though, as has been stated, the Negro college is poor and the needs in all areas are legion, an attempt is being made to get better equipment for speech in many places. One of the most necessary items is a recording machine of some kind. Some of the colleges already have an electrograph or a similar recording machine. In some instances, where the purchase has not been possible, Walter Garwick has been invited to the campus twice a year on his trips south with his electrograph. Talladega has profited by his visits for some years, but hopes to own a machine next year and give the student ample opportunity to work on speech improvement by hearing himself.

For building a background for speech improvement, Atlanta U., Fisk U., and Talladega, among others, are fortunate in having good libraries well-equipped for each phase of work. Many of our colleges are not so fortunate. In most of them some work is being done in speech, whether or not there is a speech department, by persons with

special preparation for it. Often, however, these persons carry too heavy a load. Adequate funds are not available to furnish enough workers.

At Talladega and in some other colleges where the student body is small, definite emphasis is being placed upon guidance and personnel work, and upon the conference method of teaching. The entering classes at Talladega, for instance, number about 100, though there have been fewer these last two years. For about five years, now, I have been experimenting with an individual speech education record which serves for diagnostic and checking purposes. In a class of 100, about 6-10 usually have what might be called exceptional speech. About 25 need some special attention in speech correction or improvement. The studio work in addition to regular General Division and Major Division classes and the activities of the Little Theatre, thus becomes a considerable load even in a small college, but it is a most important aspect of the work as it is developing. Sometimes it can be facilitated by the use of groups in Choral Speaking or other speech activities by which those with similar difficulties can profit. Many times the Choral Speaking is a splendid medium for encouraging the shy student to express himself and improve his expression. There are Choral Speaking groups at work in a number of our Negro colleges where selected voices aim to give an impressive experience to an audience as well as to themselves.

In the case of the Dramatics end of Speech, necessity becomes the mother of invention. Though we wish for better equipment and hope eventually to have it, considering the meager equipment with which our students will have to work in most places when they leave college, the workshop idea of "taking what you have and making what you want," is a good one to adopt. In most of our colleges, dramatics are developing along the workshop lines. This is also, in line with modern educational trends leading to a higher degree of integration and creativity. What is a more integrated process than a dramatic production at its best and in what field is there a greater challenge to creativity? Here the Arts and Sciences meet and the Dramatics laboratory becomes a life situation of vital value for speech and for personal development in all directions. It is not uncommon now to find students in Physics or Sociology, for instance, doing a major project in the Little Theatre on Lighting or Recreation through Dramatics.

When it comes to materials for production, the Negro college would be limited indeed, if it confined itself to the Negro folk play. In our program, and in the play festival each year sponsored by the Southern Association of Dramatic and Speech Arts, we produce anything worth producing and within our capacity to produce. At Talladega, we produce Shakespeare once in four years so that each college generation may have an opportunity to see a Shakespearean play. Recently, we produced *The Tempest* using the Globe Theatre edition prepared by Thomas Wood Stevens.

But Negro folk material is not entirely neglected. In fact the writing of folks plays is encouraged by our association. The president of the association, Professor S. Randolph Edmonds of Dillard University is the author of *Six Plays for the Negro Theatre*, and a staunch ad-

vocate of the use of folk material in writing and production. As time goes on, we must work for a broader interpretation of art, which, on the one hand, recognizes no race in art, and on the other hand, evaluates all folk material of whatever group, as one phase of vital human experience which, treated with perspective, becomes one of the most valuable sources of dramatic art.

In all of these modern trends and emphases in the Negro college, upon free discussion of all types, upon personnel work and guidance, studio and conference work, upon the workshop as a laboratory for dramatics, and encouragement of integrated and creative activity, upon a broader view of Dramatic Art which humanizes our speech experience in the field, I feel sure that we are not departing from the modern trends and emphases in White colleges. And as has been hinted, even in the special factors, which appear to qualify the speech life of the Negro college student, we are perhaps treading, after all, on somewhat common ground. For paternalism with its train of influences is not limited to the Negro college though it may be there in a larger degree. Also, many white colleges are poor and not adequately equipped for Speech, and most college presidents must spend the bulk of their time in begging. Moreover, many prejudices and inhibitions must be met by college students of any race or group in a highly organized and competitive world, moving so fast that it has more momentum than direction, more knowledge of how to speak well, than time to practice doing it.

May I, in closing, express the hope, now perhaps little more than a dream, that before too long, we may find ways in which the Southern Association of Teachers of Speech and the Southern Association of Dramatic and Speech Arts may join hands in meeting common problems. It is my sincere belief that it would be to our mutual advantage to do so,—that each group working alone cannot hope to accomplish what the two groups working together might do. How and when and where are not important now. What is important is that the vital human factors affecting the speech life of both groups shall be fully realized and become the keynote to the solution of the speech problems of students in all colleges,—North, South, East and West.

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IS IT SPEECH, OR PUBLIC SPEAKING

VORAS D. MEEKS

During the past year the West Virginia Association of Teachers of Speech has pressed a campaign to get speech certified as a teaching field in West Virginia, a campaign which has finally been successfully completed. While working on this problem, the members of the committee which dealt with certification, made what was to them an astonishing discovery. They had made a survey of the high schools of the state and had found that more than half were teaching some courses in speech work. They then began to check upon the material and methods of the courses and it was here that they received the shock. The emphasis, in a great majority of courses, was placed upon formal platform speaking. In many schools no other phase of speech was even considered and often the teachers seemed unaware of any possibility for the courses other than the construction and delivery of formal speeches. This certainly is not the type of speech teaching that our various associations have fought for in our high schools.

For several years, our state association has found occasion from time to time to urge school executives in our state to put greater emphasis on speech training in their schools. It has explained the desirability of having every graduate capable of carrying on a reasonably intelligent conversation. It has argued for good enunciation and pronunciation in the daily life of the pupil. It has told of the need for speech correction. It has contended that any man or woman needs poise, dignity, and accuracy in the speech of their everyday contacts. It has spoken of personality development through dramatics, choral reading, and interpretation; and, finally it has maintained that there is need for skill in formal platform speaking. Speech educators have recognized that all of these elements should find a place in our secondary school speech courses, not merely the last mentioned.

When the members of our state speech association have acted as missionaries for speech training in this state, they, like you in your state, used the argument that the educational systems spend far too much time teaching written expression. Most children will write but little, but they will speak during most of their waking hours. We should put the emphasis where it belongs, on speech not written composition. The author just now appreciates the answer which we so frequently received: the child will write far more often than he will give an oration. Our argument simply is not valid where the speech course consists of lessons in oratory or a modified sort of elocution. To justify a larger place for speech in our high school curriculum we must teach speech, speech that can be used from morning till night, not just platform speaking.

Also, to justify more speech teaching we must be prepared to teach speech to those who need it. It has become axiomatic that our high school and college athletic programs give the attention and training to those who least need it. Why, who ever heard of frail Willie playing fullback to develop him physically? Of course, it is husky

Harry, two hundred pounds of brawn, who is being developed. But, also, whoever heard of hesitant, lisping Lou playing the lead in the senior play or competing in the declamation contest. Of course, it is silver tongued Sue who is given the training. The teacher of speech should, naturally, be vitally concerned with producing the best programs possible, but he should not lose sight of the fact that his primary task is to develop for every student the best possible speech for everyday usage. His duty is not that of developing those who are already polished enough to receive applause while neglecting those whose speech is inadequate for the normal social contacts of day to day living.

It has long been understood, of course, that the lack of interest in speech displayed by school executives could be directly traced to the speech teacher himself. For many years speech training, under the influence of the elocutionists, had little or no practical value. The speech teacher interested himself merely in preparing the student to make a good show, in covering him with a veneer of cultural attainment. Business men, then like now, handled the purse strings of the schools and expected value received for any money spent, a value received which elocution could not show. Today, the hour spent in a speech class, if that class is properly conducted, can be of more practical value than any other sixty minutes of the school day. But those sixty minutes have to be spent with the teacher teaching, and the student learning, speech not public speaking.

In another way the speech teacher is at fault where his subject is the stepchild of the school system. Too often he has felt the need for dramatizing himself, his subject, or both. Usually this has taken the form of exhibiting so-called artistic temperament or other eccentricities. If we are to teach practical, every-day oral expression we must ourselves be practical. Perhaps the teacher who was expected to teach Johnny how to deliver soul inspiring declamations could afford to wear his hair long and affect a hair ribbon for a tie; not so the one who expects to teach Tom how to ask for a job. He'll need to be as practical as the world about him; there's no place in the modern school system for "sisters," either male or female.

The speech teacher, too, has often followed the path of least resistance when planning a speech course. Certainly it is easier to teach formal platform speaking than it is conference speaking or conversation. Certainly, it is more satisfying to prepare contestants for a speech meet than it is to work with a timid stutterer. Most assuredly it is more fun to direct a play for public performance than it is to spend the same time clearing up the backwoods pronunciations found among the less exhibitionistic students. But, if we are ready to teach speech, the kind of speech that we sell to the school executives, then it must be speech in all of its aspects. We must take the less pleasant in at least equal doses with the more pleasant.

The survey of speech teaching in the public schools of West Virginia showed something more than the number of courses taught. It also demonstrated that most of the speech work was taught by men and women with little or no real speech training. This, perhaps, explains the deficiencies in many of the speech courses and, now that speech is

to be certified and considered a regular teaching field with minimum requirements for certification, time will probably gradually eliminate most of the worst situations. But, and this must be emphasized, there are still many who do not understand the true meaning of the words "speech training." Too many still think entirely in terms of platform performance. When this situation is eliminated, then we can hope to have speech considered as a practical part of the school program fully as valuable as English or mathematics.

AMONG THE CONTRIBUTORS

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THE STATUS OF RADIO WORK IN OUR PUBLIC SCHOOLS

RUSSELL JOHNSON

There are, without a doubt, more problems in our educational system that are unsettled than that are settled. In fact, Dr. William Herd Kilpatrick, formerly of Columbia University, and a follower of the John Dewey School of Philosophy would say they should not be settled, for when any point is settled it becomes static and progress ceases. But as long as there is an unsolved attitude taken toward any situation, there is the novel to look forward to, and the ever moving present with the new in the future is the life blood of progress. If this philosophy be true, and I am strongly of the opinion that it is, there is great progress in the future for the problem of radio in the schools. At the present there has been little accomplished in this field. Recently President Robert Maynard Hutchins of the University of Chicago in one of a series of four articles said that the subject of journalism in our schools has accomplished little. If President Hutchins be correct in his deduction that journalism has done little in our educational scheme, I do not feel presumptuous in stating that the use of radio in stimulating speech activities in the schools is only in its infancy.

It is axiomatic that where two or more institutions are concerned, there must be a common understanding between or among them before there can be genuine progress. At present there is practically no common ground of understanding between the radio stations of the country and the schools. Where the blame rests I am not in a position to say. Under our American radio set-up advertising is indispensable to the broadcasting companies. Furthermore, competition is becoming keener among broadcasting companies each day. No reputable station can afford to broadcast too many programs that will cause the public to turn from this station to another. The public demands something more than mediocre programs, and the average school broadcast up to the present time has been mediocre caliber. Recently one of the leading broadcasting stations was forced to cut off a school program before it was half complete because of the lack of preparation of part of the participants.

This is the situation that faces the operators of the broadcasting companies. They schedule a school broadcast from 3:30 till 4:00 p.m. Soon some company asks for the period from 4:00 till 5:00 and the first question asked by the advertiser is, "What is scheduled during the half hour preceding the time that I want?" The program director of the station answers, "X High School has a program at that time." Almost invariably the inquiring advertiser refuses to be placed following the school program. Why? Because the ordinary school program is of such rating that only the intimate friends of those broadcasting will listen. The dial will be turned to some other station and few will hear the program of the advertiser following the school program. I am too much of a pragmatist to leave the subject without attempting to offer a solution. The answer to me is simple and evident; the

schools must, if they expect cooperation from the broadcasting companies, make their programs more interesting to the public listener.

By this time you probably have wondered what radio broadcasting company is paying me for this article. Up to this point I have presented the broadcasting company's side of the discussion. But being a person whose weakness, if it be one, is trying to be fair and open minded, I believe it best for all concerned that both sides be viewed equally. In the first place, the broadcasting companies realize that they are sought, and for that reason those operating them are rather indifferent towards amateurs unless there is some possibility for the company to commercialize the talent in question. I think I can make myself clearer by taking a concrete example. Teacher "A" has a group that has done an outstanding piece of work in dramatization or choral reading and feels that a broadcast will give incentive to more and better efforts. He makes an engagement with one of the broadcasting companies to discuss the problem. The day and hour arrive; the teacher goes to the station to find the desired person out or in some rehearsal, and teacher "A" must come back. This happens more than once. At last the date for the school broadcast is set. The day arrives and a few hours before the scheduled time a telephone message arrives stating that because of an important national hook-up the school program must be postponed. In the first place the teacher is too busy a person to make numerous trips to the station for conferences. In the next place when children have expected a program at a certain hour and are disappointed, the next attempt is largely handicapped.

Many of the smaller broadcasting companies are at the present time attempting a worthy enterprise, that of making the station rather a civic enterprise. This is the most promising movement in the field of radio from the standpoint of really giving the classroom teacher an opportunity to stimulate better speech work. The problem that is retarding this movement at the present time is the lack of understanding on the part of the administrators of the broadcasting companies of the real conditions in the schoolrooms. These program directors have not yet realized that the schools are not filled with professional radio stars and cannot produce respectable programs on short notice. There must be time for rehearsals. To remedy this situation there must be some person of broad understanding, representing the broadcasting companies, to work between the schools and the stations. Some of these smaller companies have men who will write the skits for the schools to use on their programs. This I have found to be completely unsatisfactory, for as a rule these skits are attempts at highly dramatic situations, dealing with horror, murders, ghosts, and subjects that can be successfully handled only by artists. My idea is that for radio to be worth while for high schools and colleges, it must be creative rather than imitative.

Now the question arises for the teacher of speech, what can we do in our limited sphere to stimulate interest among our students for the better type of radio program? Naturally the best means would be for the ambitious students to create dramatizations, skits, debates,

forums, panel discussions, choral reading groups, or other such creative material as this, and then be allowed to present them over the air. But as I have shown that a satisfactory practice of this kind seems to be rather remote, the only thing for the part time or whole time speech teacher to do is do the best he can under prevailing conditions.

I do not contend that I have done anything unusual in the field of radio work with my speech students; in fact, I maintain that I have done very little. The radio work that I do in my classes may be divided into two parts: first, the actual broadcasts that the students put on over the stations of Memphis; and, second, the rather make believe broadcasting done in the school.

First, I shall discuss the actual broadcasting program that I have been able to put into practice. In a school where there is an active music department, the radio work for the speech department is made much more attractive and interesting. In Tech High School the music and speech departments have always co-ordinated ideally. One of the essentials of effective radio work in any school is at least one student who has initiative and energy, and who is vitally interested in this type of work. Without this type of student the teacher will be tremendously handicapped in his program. At present our school sponsors a weekly broadcast over one of our local stations. There are two students in the school who are largely responsible for the success of this broadcast; however, it is supervised by the principal and teachers in the departments represented. This program is composed of musical numbers by the students in the music and speech departments in the school. Once each week auditions are held to determine whether the applicants are worthy of going on the air, and even with these auditions it is difficult to keep the music on the broadcast of a type that a high school would sponsor. The speech activities consist of talks, discussions, and debates such as are naturally developed in the classes. Some examples are: the winner and runner-up in an oratorical contest dealing with southern history, talks dealing with school athletics, journalism, and the like, guest speakers who are generally members of the faculty; and short dramatizations of different kinds.

Early in the year I encouraged students to dramatize short stories, narrative poems, and other such literature. Each student works out his own idea of the best sound effects for his particular dramatization. A few of the best were selected and used for broadcasts. One student did a very nice piece of work in his dramatization of "Clothes Makes the Man," from Booth Tarkington's *Seventeen*. Because of the fact that this work is still copyrighted, it became necessary to get permission from the author to use this without royalty. A personal letter was written to Mr. Tarkington making this request; he graciously granted the request. All of this requires much time and effort on the part of the teacher, but, if the program is to be of any educational value at all, these steps must be taken. Another channel, if wisely used, for encouraging radio work is that of the debate. I have found that the weekly radio debate soon deteriorates into poorly prepared speeches and last minute preparation. This fault may be somewhat

overcome by debating less often. The standard of the debate can further be raised by inviting other schools to participate in radio debates.

The second phase of radio work is that of appreciation of the better types of programs. This appreciation is tremendously sharpened by the actual experience of the student's broadcasting. Again there must be a few pupils who are exceptionally interested in the different phases of radio. I have been fortunate in always keeping in my department at least one boy who is well informed and skillful in amateur radio work. These pupils delight in building sets and setting them up for auditorium programs. And it is a fact that the average student gets almost the same thrill from standing before a microphone in the dressing room off the stage, and broadcasting to his classmates in the auditorium that he does from standing before the microphone of a real broadcasting company. Added interest can be given to these programs by presenting them before the Parent-Teacher Association of the school.

As I see it, the principal purpose of radio in the teaching of speech is to develop a listening attitude among the students. Unfortunately the broadcaster is unable to hear his own voice, so he must depend upon the opinions of others as to the quality of his own voice. The ideal equipment is a recording system; however, at the present they are too expensive for the average school to own. Here again the ingenious student can be of invaluable service to the class and at the same time develop his talent. At present I am working on this problem. A boy who is skillful along these lines is building a recording set for the class. When the equipment is complete, each student will pay for the recording of his own voice. Then, too, with the service of the loud speaker the recording will be played back, thus allowing each student to make a self analysis of his own voice defects.

The actual broadcasting will be possible for only the few who have unusual talent, for the broadcasting companies, as I have said before, must maintain a standard. Consequently in a speech department where there are above two hundred students, the greatest problem is to impress the students with, and interest them in, the better type of radio programs. I have found the students as a whole largely interested in the finer type of drama. All that is necessary is to call their attention to certain programs; point out specific characteristics of enunciation, pronunciation, intonation, pausing, and phraseology that should be noticed, and the average student will take advantage of it.

I am a strong proponent of naturalness in the art of speaking. I mean by this that I see no reason why a person who has been born and reared in the state of Mississippi, East Tennessee, Arkansas, or the Midwest, and thus speaks the dialect of that section, upon becoming a radio announcer, actor, public speaker, or teacher of speech should immediately take steps to acquire a pronounced English manner of speaking. Many students are driven from the subject of speech because of such superficialities. Here is where the radio serves its greatest purpose. I find that the great radio announcers, dramatists, and personalities do not resort to such unnatural tendencies. The practical student

will also become aware of this fact if he is directed to listen to such outstanding radio artists.

In the teaching of intelligent use of the radio there is another fact which I think the teacher must keep in mind. This fact is that there is no definite line of demarcation between that which is educational and that which is recreational in the present-day radio broadcast. Much, you may say, which is heard over the radio is mere foolishness. Yet, behind the great majority of this light subject matter there is an educational value, and to me the greatest art in the radio today is the happy manner in which the educational and recreational are so artistically combined. If the student can be directed to discriminate finely enough to distinguish that which is educational and at the same time receive the recreational enjoyment from the radio much has been done to broaden his scope of living.

A NEW DEBATE PROPOSITION FOR THE S. A. T. S. TOURNAMENT

Because of recent provisions for increased national defense appropriations the S. A. T. S. tournament committee has deemed it advisable to change the debate proposition to be used at the tournament in Birmingham, Alabama, April 1 and 2, 1941. The proposition selected last October provides for the payment of national defense appropriations from current tax revenue. While the proposition was debatable at that time, with new appropriations of approximately ten billion dollars imminent, the committee is unanimous in thinking that the affirmative could hardly be expected to establish a case. The new proposition selected is as follows:

"Resolved, That the United States should enter the war immediately on the side of Great Britain."

Publication of the official rules booklet has been held up pending decision by the committee of the above matter. It has now gone to press, however, and will be distributed by February 1.

The S. A. T. S. tournament will include contests in debate, oratory, extemporaneous speaking, and after-dinner speaking. All contests will be held on April 1 and 2, prior to the convention which starts April 3. At the conclusion of the tournament, and running concurrently with the convention, a Student Congress will be held, using the general topic "Civil Liberties in the South." Full details of the Tournament and the Congress can be obtained by writing Glenn R. Capp, Baylor University, Waco, Texas.

DEBATE RULES — OREGON PLAN

1. Each team shall be composed of two members. The debate shall be conducted by a chairman.
2. The first affirmative speaker shall present the entire affirmative case in fifteen minutes. The first negative speaker shall then present the entire negative case in fifteen minutes.
3. The *second negative* speaker shall then question the *first affirmative* speaker on points and issues relating to the cases presented in constructive speeches. Questions and answers shall be as brief as is consistent with the point dealt with. The affirmative speaker shall give a direct answer to every question asked him, or else he shall *object* to the chairman that the question is irrelevant or unanswerable. If he shall object, the chairman shall thereupon either *sustain* or *overrule* the objection. If he shall overrule it the affirmative speaker must then answer the question. Ten minutes shall be allowed for this period of questioning, but it shall not necessarily be construed as a weakness if the negative questioner shall elect to use less than the allotted time.
4. The *second affirmative* speaker shall then question the *first negative* speaker on points and issues relating to the cases presented in the constructive speeches and developed in the preceding period of questioning. All of Rule 3 (above) shall apply to this second period of questioning, with appropriate changes of the word "affirmative" to "negative and *vice versa*.
5. The second negative speaker shall then be allowed five minutes for rebuttal and summary. He shall introduce no essentially new points, but he may use new material for the specific and *bona fide* purpose of refuting the affirmative case as presented in the debate.
6. The second affirmative speaker shall then be allowed five minutes for rebuttal and summary. He shall introduce no essentially new points, but he may use new material for the specific and *bona fide* purpose of refuting the negative case as presented in the debate.
7. The judge shall then vote "Affirmative" or "Negative," basing his decision on the merits of the debate as effective argument, with due consideration of skillful presentation, but with no consideration whatever of the merits of the proposition apart from the actual debate. Time will be allowed following the debate for open discussion and criticisms of the debate.

DEBATE RULES — DIRECT CLASH

A. Number on each team.—No more than five and no fewer than two debaters should compose each team. The speakers need not speak in any fixed order, but no speaker may speak twice in succession during a clash.

B. Preliminary Period of Definition and Analysis.—A speaker on the affirmative has 6 minutes. He shall define the terms and explain the "plan" proposed by the affirmative. He must also present what the affirmative believes to be the basic, fundamental issues of the debate. A negative speaker then has 6 minutes to reply, in which he must indicate the issues which the negative accept for clash and those which they admit or concerning which they express essential agreement with the affirmative. The debate must then be limited to those fundamental issues upon which there is a disagreement. If the teams clash on only one all-important issue, that one issue must be subdivided into its constituent parts and these become the issues. The negative may advance other basic issues not introduced by the affirmative.

The purpose of the preliminary speeches is to determine the issues to be discussed later. Proof should not be given, except in the definition of terms. But if the negative advocates an alternative plan, the plan must be outlined in the preliminary speech.

C. At the end of the 6 minute speeches, each side shall speak for another 3 minutes. The affirmative must indicate its fundamental attitude toward any alternative plan presented by the negative. It must accept or concede or protest to the judge as superficial all negative issues.

D. At the close of the Preliminary Period, the judge shall have the right to decide whether a protested issue is basic and fundamental. Also, he may rule that the first clash must be on the definition of the terms if there is an important disagreement between the two teams. In general, he may direct the teams to examine the basic assumptions behind the so-called "issues." . . . Further, he may rule whether a team may concede an issue or issues without conceding the debate.

E. The First Clash.—A speaker on the affirmative has 4 minutes to present a basic issue essential to proving the proposition. This "issue" need not be a broad, general (and often superficial) issue such as Need-for-a-change or Work-ability which is so convenient for the 10 minute speeches of our standard debate form. The judge is instructed to penalize heavily a team presenting petty or obscure points which are unimportant in proving the issue. (Note: the first clash may be on the definition of terms if there is an important disagreement revealed in the Preliminary Periods. The negative shall have the right to demand that the affirmative defend its definition in the first clash.)

The first speaker on the negative must answer the specific argument advanced by the first affirmative. His speech, and each of the speeches in the following clash, must not exceed 2 minutes. The speaker must not evade the issue nor turn to another issue unless he can show that the two issues are essentially the same.

The second affirmative must then answer directly the first negative and so on until each side has spoken three times. The affirmative then has 2 minutes to close and summarize. The maximum debate time, therefore, is 16 minutes for each clash—one 4 minute speech and six 2 minute speeches.

A single "critic" judge shall be used. At the end of each speech during the clash, after the first speech by the affirmative and the first by the negative, the chairman of the debate shall allow a pause until the judge signals that the clash is to continue. If at any time after the first two speeches the judge decides that a speaker has replied weakly to the preceding speech of the opposition, or has dodged the issue, or has shifted ground without showing cause, or, in general, has failed to answer the previous speech with one equally strong, the judge shall declare the clash at an end and shall award one point to that side whose opponent failed to reply satisfactorily. The judge shall state briefly the reasons for his decision.

Before the debate begins, the judge should be urged to stop a clash as soon as one side fails to reply satisfactorily. He must understand that the effectiveness of the debate depends upon his doing so. If necessary, however, the judge may allow the clash to continue past the apparently weak reply and, later, in stopping the clash, may indicate this earlier weakness as his reason.

If, however, the clash is rather even, it may be allowed to run the full 7 speeches. At the close, the judge will give his decision on the merits of the debating. The judge should be instructed to vote against any team presenting an insignificant issue.

F. The procedure described in E., is then repeated, except that the negative now initiates the issue and accepts the burden. No issue may be initiated twice in one debate, except that the side losing a clash may initiate the same issue, or unless the judge indicates that he wishes another clash on that issue.

G. The affirmative and negative alternate in initiating issues until one side has won three clashes. That side is then the winner of the debate.

H. If, however, the judge believes that one side has conceded the debate or that the other side has proved decisively the one, all-important issue of the debate, he may disregard the score-by-points in awarding his decision.

If the debate is non-decision, each side shall present 2 or 3 issues. Each shall go the full seven points.

I. Additional Procedures:

1. *The judge should receive a copy of the rules at least 24 hours before the debate.*

2. The chairman should be instructed to keep the debate moving with promptness and vigor. The judge's decision should be definite and specific but should not exceed two minutes.

3. The Direct Clash may be also used in a one-man-per-side debate before luncheon clubs, school assembly programs, etc.

PLAY REVIEWS

NOSE FOR NEWS, Robert C. Schimmel; 3 acts; Walter H. Baker and Co.; copyright 1940; royalty \$10.00; 1 interior; 6m, 6w, extra if desired; High School***; College*

The play takes place in a comfortably furnished living room with a window up left having exterior backing. Lights on stage are up throughout, outside they indicate morning, afternoon, and night, the changes coming between acts. Necessary effects are thunder and lightning, wind, auto horn, and sound of a car leaving. Costumes are modern.

A SLIGHT CASE OF MURDER, Damon Runyan and Howard Lindsay; 2 acts; Dramatists Play Service; copyright 1935, published 1940; royalty \$25.00; 1 interior; 20m, 8w, extras; High School*; College*

The scene is a living room of a large house in Saratoga, N. Y., with full length windows up right and up left opening onto furnished terraces. Piano must be on stage. Lights in opening of Act I indicate dusk, then come up. They are full up throughout Act II, and are snapped on on terraces. Sound effects are gun shots and siren off stage. Play is full of race-track slang which may be largely unintelligible to audiences not in racing areas. There may be changes in the number in the cast.

ESPIONAGE, Lieut. Harlan Hayford; 3 acts; Baker; copyright 1940; royalty \$10.00; 1 interior; 6m, 5w; High School**; College**

Takes place in a comfortably furnished living room with French doors center back opening onto garden. Lights go out and come on again in Acts II and III. For only two characters are there costume changes. All costumes are simple street and sport. Lights and sound effects are needed for electrical and thunder storms. There is much shifting of characters on and off stage.

ALL THROUGH THE NIGHT, Lynn Rutland; 3 acts; Northwestern Press; royalty \$25.00; copyright 1940; 1 exterior; 5m, 7w (two of them dancers with few speaking lines); High School **; College **

A flash-back type play using lights and costumes very effectively. Takes place in a Vermont garden, early summer. The set should be lavish as possible with trees, shrubs, and flowers. On stage right a set house; across back, with archway center, is high brick wall with exterior backing; wall extends down left with swinging gate left center; rustic well is left center; all furniture rustic. All action takes place in early summer evening. During two scenes lights fade out and on again. During one of these fadeouts, one character changes from young man to old man. If characters double for modern characters and as they were at the beginning of the century, there is the problem of quick changes in costumes and makeup. Costumes modern and around 1900. Sound effects are car approaching, train, boat whistle, explosion, violin and voice singing "All Through the Night," orchestra off stage with waltz music.

THE LORD'S PRAYER, William Norman Guthrie; 7 episodes; Dramatists Play Service; \$10.00; copyright 1940; 33m, 26w, extras if desired; High School** (if advanced group); college***

The play may be produced realistically or symbolically with the set as simple or as elaborate as desired. Each of the petitions in the Lord's Prayer makes up one scene, introduced by choral singing, the music included in the play. The singing may be replaced by choral speaking. The sets for all seven scenes are exterior and may be elaborate or simple, to fit the equipment. Lights dim out and come up again during the scenes. Spots are needed. Costumes depict Biblical period. Good for worship services.

LAWYER LINCOLN, Chase Webb and Betty Smith; 1 act; Dramatists Play Service; copyright 1939; royalty \$5.00; 1 interior; 4m, 5w; High School *; College*

Play takes place in living-dining room in boarding house in small Illinois town in 1940. It is night and lights indicate soft glow from lamps. Costumes must be of middle 1800's. Full description included of characters and costumes.

DOTS AND DASHES, Gordon Alderman; 1 act; Dramatists Play Service; copyright 1940; royalty \$5.00; 3m, 4w; High School***; College***

Three playing areas are necessary. It may be played on a bare stage or against cyclorama. If possible use spots to point up playing areas. Lights dim out completely between scenes. Playing time covers two months so costumes should vary. All costumes are street clothes. Furniture and properties may be limited to essentials and those called for in action.

MORE LASTING THAN THE STARS, Frances and Rockwell Smith; copyright 1940; 1 act; 1 exterior; Dramatic Publishing Co.; no royalty; 3m, 1w, voice; High School***; College***

It is suggested that the play may be produced without curtains or scenery or change in lighting during the act. However, realistic garden set or variations in lighting might be very effective. The play is religious, taking place a few days after the curcifixion of Jesus, and the costumes are for that period. Good for worship services.

THE TANGLED WEB, Charles G. Stevens; 1 act; Longmans, Green and Co.; royalty \$10.00; copyright 1933; 1 interior; 2 m, 2w; High School**; College**

The scene is the living room with one practical window opening. Costumes modern. No apparent difficulties in production.

OUR LADY'S TUMBLER, Richard Sullivan; 1 act; Dramatic Publishing Co.; royalty \$5.00; copyright 1940; 1 interior; 3m, 1w; High School**; College***

Scene is a corridor of a monastery in medieval France, with heavy wooden doors right center and left center. Up right and up left are stained glass windows. Up center is a small niche with a life-size statue of the Virgin. Light comes dimly through the stained glass windows. During the play the lights are dimmed completely out then brought up again. Costumes for monks and the Virgin are necessary. Notes on production are included. The play is a dramatization of medieval French legend.

NO ORCHIDS, Frances Homer; 1 act; Dramatists Play Service; royalty \$5.00; 1 interior; copyright 1939; 2m, 3w; High School***; College***

Scene is lavishly furnished living room of a hotel suite. Up center are windows which overlook the city skyline. No apparent production problems.

YOU'RE FIRED, Alan Rieser; 1 act; Dramatists Play Service; royalty \$5.00; 1 interior; copyright 1940; 3m, 3w; High School**; College**

Scene is a business office. Through windows center, which have exterior backing, morning sunlight streams. Lights up on stage throughout. Costumes modern business cloths.

WE, AMERICANS, Harry L. Ringle; 1 act; Dramatic Publishing Co.; 1 adult, any number of children; no royalty; 1 interior; Grade School**; High school, no; College, no.

The play takes place on the bare auditorium stage. It includes a series of scenes held together by the narrator and incidental music, lights dimming out between each scene.

DORA DEAN, Virginia Mitchell (on the novel by Mary J. Holmes); 3 acts; Samuel French; copyright 1940; no royalty on first performance, \$2.50 thereafter; interior; 4m, 8w; High School*; College*

Set is an expensively furnished living room with French doors up center opening onto a garden. In first act, lights come from about half up to full up and remain up for the rest of the show. Playing time covers about a year and a half, so complete costume changes are necessary. One character speaks with slight Irish accent.

THE LOVELY DUCKLING, Dorothy Bennett and Link Hannah; Samuel French; copyright 1939; royalty \$25.00; 4m, 8w; High School**; College*

The action of the play all takes place on the comfortably furnished screened porch of a seaside cottage. Exterior backing is necessary on two sides—the third side is the house wall. Beyond the screened porch can be seen shrubs, trees and sky. Lights on stage are full up throughout. Off stage lights indicate afternoon sunlight in Acts I and II, and twilight fading into evening in Act III. Clothes are simple summer clothes, beach things, and evening clothes for part of the young people in the last scene.

TOWN TALK, Lillian and Robert Masters; 1 act; Dramtic Publishing Co.; no royalty; copyright 1940; 10m, 10w, extras; High School***; College **

The several scenes may be played against a cyclorama by changing furniture. It is suggested that many properties be pantomimed. A better-speech propaganda play.

XINGU, Thomas Seller (from the short story by Edith Wharton); 1 act; Dramatists Play Service; royalty \$5.00; copyright 1939; 1 interior; 8w; High School***; College***

The scene is an "over-stuffed" living room. No apparent production problems.

LAND OF THE FREE, Margaret Currier; 1 act; Dramatic Publishing Co.; copyright 1939; no royalty; 1 interior; 5m, 5w; High School*; College, no.

Play takes place in a living room. No apparent production problems.

BOOK REVIEWS

OUR SPEECH. By Celeste V. Dodd and Hugh F. Seabury. Austin, Texas: The Steck Company, 1940. pp. 598. \$1.80.

OUR SPEECH is written for students at the junior high school level, but may be used as a foundation for more advanced classes, and part of the material is elementary enough to use in the grades below the junior high school. Sixteen chapters covering broadly the field of speech are included. They include the mystery of words, American speech, your voice and your words, pronunciations, conversation, reading aloud, choral speaking, story-tellers and their stories, impromptu speaking, group discussion, speeches for special occasions, public speaking, debate, parliamentary law, let's have a play, and radio speech. Fifteen pages in the Appendix are devoted to an outline of a two-year course in speech built around this book. Every elementary school teacher should possess this volume because it is concerned with those problems of pronunciation, word meaning and usage, vocabulary, conversation, reading aloud, impromptu speaking, and discussion that face not only the teacher of speech but every teacher in the elementary grades. And for those more specialized areas of speech such as public speaking, group discussion, debate, parliamentary law, dramatics, and radio certainly this book presents an easily understandable yet basically fundamental treatment.

HIGH SCHOOL FORENSICS. (An Integrated Program.) By Arnold E. Melzer. New York: The H. W. Wilson Company, 1940. pp. 156. \$.90.

This book is designed to give assistance to new coaches who need information on conducting a forensic program and to educational administrators interested in the supervision of extra-curricular activities. It is organized around four questions: (1) Where are we Going? (2) How can we produce successful debate teams that are grounded in the real objectives of a forensic program? (3) How can we measure the extent to which we are achieving the goals of the forensic program? (4) How can we prove that we have achieved the goals of the forensic program? The Appendix includes a list of magazine articles of special interest to the high school coach and a chart showing a profile of six outstanding debate programs. The largest program was 225 debates in one year and the smallest 190. I doubt that what some of us consider this over-emphasis on contest debating will lead to the attainment of the noble objectives Mr. Melzer lists in chapter one, or will be found educationally defensive. However, this book is a contribution to one's understanding of a large-scale forensic program in a modern high school.

INTERCOLLEGIATE DEBATES. (The Yearbook of College Debating, Volume 21). By Egbert Ray Nichols. New York: Noble and Noble, Inc., 1940. pp. 411. \$2.50.

Professor Nichols always does a grand job of gathering debates and editing an interesting volume. This year's collection exemplifies the various types of debates used in high schools and colleges on the topics: the power of the federal government, un-American activities, civil liberties, isolation, union of the democracies, aid to the allies, proportional representation, the dust bowl, and government ownership of the railroads. Three new features are: an index of tournament debates for the 1939-40 school year for the entire United States; the first tele-

vision debate ever held; a new type of cross-question debate presented by the championship teams of the N. F. L. Of special interest to our southern readers is the report of the Chattanooga tournament held in April 1940 which is included in the index of tournament debates for the 1939-40 school year.

INCREASING FEDERAL POWER. (The Reference Shelf, Volume 14, Number 3). By Harrison Boyd Summers and Robert E. Summers. New York: The H. W. Wilson Company, 1940. pp. 301. \$1.25.

I hope that high schools debating the N. U. E. A. question this year will secure this suggestive little volume showing various points of view on the problem. Chapters are devoted to the following aspects: powers granted by the constitution, weakness in our national economy, control by big business, economic threat from abroad, trend towards government control, favoring increased control, possible forms of control, opposing increased control, American experiments with increased control, and experience in other nations. A sample brief and an extensive bibliography are included. My own students always enjoy this volume. I find that it stimulates an original interest in the debate question and suggests many avenues for further investigation. This volume and others like it should be purchased by debaters and coaches instead of so much of the trashy, bootleg material on the market throughout the country.

ART AND CRAFT OF PLAY PRODUCTION. By Barnard Hewitt. New York: The J. B. Lippincott Company, 1940. pp. 388. \$2.90.

The author expresses himself as not entirely satisfied with the "practical" manuals on play production because they attack play production as a "process" and present "rules" for the presentation of plays, but do not provide any solid basis for intelligent application of the rules. He treats play production as a problem rather than a process. "The problem is to produce a particular play, in a particular theatre, for a particular audience, by means of the theatre art," says the author. With this view foremost, the book emphasizes an analysis of the physical theatre, the audience, the written play, and of all the materials of production needed for expressing the play before an audience in the theatre. An important chapter, usually neglected in textbooks of this kind, is one on structural types of plays. Another especially good chapter deals with some special problems in the production of historical types of plays.

THE ENJOYMENT OF DRAMA suggests that to acquire greater appreciation of drama the individual must learn how to judge plays, and that he can acquire a method of judging by knowing of the origin and nature of drama, the principles of dramatic structure, some of the plays and playwrights of the past, and the part that drama has played in the life of the time. However, the emphasis for the most part is on modern drama. The final chapter on how to judge a play is a constructive application of all the material presented in the first eight chapters. A selective bibliography and a set of questions for class discussion on each chapter complete the book. The simplicity of

treatment and the encouragement for seeing and judging and appreciating drama in the theatre as well as from the printed page make this a good text for the introductory course.

YALE RADIO PLAYS. By Constance Welch and Walter Prichard Eaton. Boston: The Expression Company, 1940. pp. 390. \$3.00.

As I read these thirteen comedies, dramas, and explorations which were written by students in the department of drama at Yale University and presented over the Yankee Network Broadcasting System, I was impressed with their originality, the many unusual situations presented, and the clever lines. Since the writing and producing of radio plays is a new venture for both amateur and professional groups, teachers will be interested in the splendid discussion by the authors of the problems that came up in the writing and producing of these original plays. Of special interest to me was their discussion of such problems as arousing and sustaining audience interest, experimentation in the use of sound effects, the persuasiveness of phantasy over the air, the enlivening of the narrator's speeches by illustrative sound effects, the selection of voices, and communication, to mention only a few. These plays can be produced by amateur groups on the stage without any charge but there is a \$5.00 royalty for radio presentation.

VOICE AND ARTICULATION DRILLBOOK. By Grant Fairbanks. New York: Harper and Brothers, 1940. pp. 234. \$1.25.

Fresh from the laboratory after years of testing both in the classroom and the clinic comes this scientific and practical treatment of the two problems of articulation and voice production. The introduction tells how to record the results of voice and articulation examinations and includes a good chart. This is followed by scores of sentences and words for use in testing and articulation of adult readers, primary readers, and non-readers (pre-school youngsters). Specific directions are then given for the use of drill procedures in various kinds of difficulties. The drills included seem quite thorough and cover all speech sounds and the basic qualities of voice. For every drill presented the author also provides information for the correct production of the sound. I shall find this material helpful in my classes in public speaking and it would be even more helpful for teachers of voice improvement and for the speech clinic. Throughout the book the phonetic approach is followed.

SOUNDS FOR LITTLE FOLKS. By Clara B. Stoddard.

SPEECH AND PLAY. By Grace S. Finley and Margaret Hoy Scovel.

RHYMES FOR CHILDREN. Written and illustrated by Paul Edmonds. Boston: The Expression Company, 1940.

The Expression Company continues to occupy the foreground in publications for the improvement of speech in youngsters. This emphasis on the elementary field is as valuable as it is rare. And all the time the materials are being made more attractive to children themselves. These three little books of pictures, words and jingles by capable and well-known workers in the field are among the best of the year.



